

SLEEPY-HEADED LITTLE MARY GREEN

WORDS AND MUSIC BY GEORGE W. GAGE



KRIEHOFF

FAY
TEMPLETON

**THE SUNDAY POST-DISPATCH
MUSIC ALBUM**

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SLEEPY-HEADED LITTLE MARY GREEN.

A YAWNING SONG.

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Moderato.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a melodic line. The left staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords. The introduction is marked with a forte (f) dynamic and includes tempo markings: *Moderato.*, *accelerando.*, and *rit.*

1. A sim - ple coun - try maid - en was sweet lit - tle Ma - ry Green, And she had rich re - la - tions liv - ing
2. They dressed her in the fin - est clothes and took her ev - 'ry - where, And yet of all the pla - ces, Ma - ry

The piano accompaniment for the first verse consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a melodic line. The left staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords. The piano accompaniment is marked with a mezzo-forte (mf) dynamic.

on Man - hat - tan Isle, And Ma - ry's beau - ty was so rare, they fell in love with her, And
liked the thea - tres best, And ma - ny men were in - tro - duced to her at va - rious times, But

The piano accompaniment for the second verse consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a melodic line. The left staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords.

rit.

asked her down to New-York town to vis - it them a - while; Now Ma - ry'd al - ways lived a qui - et
ev - 'ry - where a deb - on - nair young man led all the rest, He came to call on her one night and

fz *fz* *rit.* *a tempo.*

life up - on a farm, Where she used to go and milk the cows at ve - ry ear - liest dawn, And
they two sat a - lone, And he pro - posed to lit - tle Ma - ry Green right then and there, But

ev - 'ry night as the clock struck nine poor Ma - ry'd sleep - y get, And no one ev - er told her that 't'was
when he asked her to say *Yes* a { darned old } clock struck nine, She could - 'nt an - swer *Yes* or *No*, so
big hall }

CHORUS.

(Yawn.)

im-po-lite to yawn, And she'd go like this,— (Yawn) This hab-it was with Ma-ry ve-ry
 he fled in de-spair, For she went like this,— (Yawn.) This hab-it was with Ma-ry ve-ry

mf

keen ; There was noth-ing she could take That would keep her wide a-wake, But
 keen : There was noth-ing she could take That would keep her wide a-wake, But

f

(Yawn.)

(Yawn.) (Yawn.)

(Yawn hard and long.) Would go that sleep-y head-ed lit-tle Ma-ry Green.
 (Yawn hard and long.) Went that aw-ful sleep-y head-ed lit-tle Ma-ry Green.

p *rit.* *a tempo.* *rit.* *p*